

AGO NEWS

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Works on Paper by Ellsworth Kelly

Classical Master of the New York School

AMERICAN ARTIST ELLSWORTH KELLY IS BEST KNOWN for his large-scale, pristine, and elegant paintings and sculptures. This major retrospective exhibition devoted exclusively to his works on paper permits us, for the first time, to witness the working process behind his seemingly effortless images. *Ellsworth Kelly: Works on Paper*, Gallery of Contemporary Art, March 5 – May 15; organized by the Modern Art Museum of Fort Worth, Texas.

BY CLARA HARGITTAY

Ellsworth Kelly occupies a niche of his own in the recent history of American Art. He is regarded with respect and admiration as a contemporary classical master and, although he has been part of the vibrant New York art scene since the late 1950s, attempts to categorize his art succeed only on superficial levels and ultimately fail upon closer scrutiny of his pristine and elegant works.

Never before has a better opportunity existed to probe the enigma of Kelly's art than this retrospective exhibition of his works on paper. Diane Upright, former curator of the Modern Art Museum of Fort Worth, Texas, and organizer of the exhibition, has made the selection from thousands of works that were saved and collected by the artist over his distinguished 40-year career. With the exception of some of his drawings, Kelly never intended to exhibit his sketches, collages, and photographs, but considered them private notations, most of them as studies for future paintings and sculptures. Neither did he encourage this kind of insight into his work before, and offered no clues as to what real objects his abstract, minimalist images were actually based on.

One comes away from viewing the exhibition, thankful that after his initial reluctance Kelly submitted to the idea of an exhibition of his works on paper, for they prove indispensable in the analysis and true appreciation of his oeuvre. They afford a candid, intimate look into his creative process and reveal a keen, inquisitive mind at work. But the real revelation of this exhibition is the realization of the great extent to which Kelly's art is rooted in nature and informed by real objects found in the world around him. His characteristic, elegant, abstract shapes and images are distilled and refined to such a degree that once an object is transformed into a painting or sculpture, the transformation is complete and the origin of the form is unattainable. As Diane Upright points out, "Only that body of work which remained private, the works on paper, continued to reveal [Kelly's] ongoing dialogue with the world of objects and the struggles that preceded the apparent effortless of his public works."

Admittedly, Kelly shares a minimalist sensibility with artists like Robert Morris, Carl Andre, and Donald Judd, but his art escapes the strict Minimalist cate-

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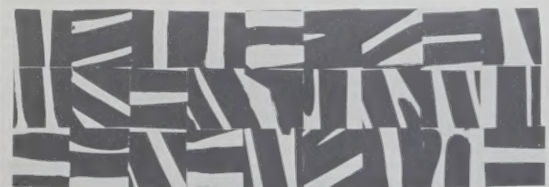


Photo: Jack Shear, 1985

Ellsworth Kelly was born in 1923 in Newburgh, New York, and started formal art training at the Pratt Institute in 1941. After a tour of military duty in Europe during the Second World War, resumed his studies at the School of the Museum of Fine Arts in Boston on the G.I. Bill. In 1948 returned to Paris, continued to pursue his interest in art and architecture, and registered at the Ecole des Beaux-Arts. His first one-man show at the Galerie Arnaud in 1951 was followed by group shows at Galerie Maeght. In 1954 Kelly returned to New York. In 1956 began to exhibit at the Betty Parsons Gallery. During the next few years he received numerous awards, and participated in important group shows at the Whitney Museum of American Art and the Museum of Modern Art, New York. In 1966 Kelly represented the United States in the 33rd Venice Biennale. The first retrospective of his work was organized by the MOMA in 1973. The Metropolitan Museum of Art, New York, and the Stedelijk Museum, Amsterdam, both gave him solo exhibitions in 1979, and in 1982 the Whitney organized a retrospective of his sculptures. This exhibition at the AGO is the first retrospective of his works on paper. Ellsworth Kelly continues to live and work in upstate New York.



Works on paper by Ellsworth Kelly, from the collection of the artist. Above: *Lily*, 1961; pencil, 72.4 x 57.2 cm. Below: *Brushstrokes Cut into Twenty-seven Squares and Arranged by Chance*, 1951; collage and ink, 12.1 x 35.6 cm.



Photographs by Hill and Adamson

Pioneers of Fine Art Photography

FIRST TO RECOGNIZE THE ARTISTIC POTENTIAL OF THE calotype, Hill and Adamson are remembered in the history of photography for their pioneering work in the fine art context. *The Photographs of David Octavius Hill and Robert Adamson*; Margaret Eaton Gallery, March 19 – May 8; organized by the Mendel Art Gallery, Saskatoon, Saskatchewan.

BY MAIA-MARI SUTNIK

Active during the first decade of the new medium of photography, David Octavius Hill and Robert Adamson were among the first practitioners to successfully exploit the artistic qualities of the calotype and gain praise by art critics of their time. Between 1844 and 1846 their photographs – presented as the work of Adamson under the artistic direction of Hill – hung in the Royal Scottish Academy exhibitions along with etchings, engravings, and lithographs.

The 131 works in the exhibition, primarily of vintage prints, demonstrate that with the arrival of photography a new picture-making process emerged and raised a new order of issues of creativity. In exploring the medium's artistic potential Hill and Adamson

found that while photography dealt with the actual, the strength of the calotype lay in its power of suggestion and the authority of their own work in the understanding of the materials they used.

Hill, a landscape painter by training, became interested in the possibilities of photography while planning a commemorative painting to represent the 457 persons associated with the Disruption of the Church and the founding of the Free Church of Scotland in May 1843. The difficulty of obtaining portrait likenesses was a formidable task. At the suggestion of Sir David Brewster, one of the Free Church founders, Hill sought the assistance of Adamson, who had mastered the technique of calotype photography – perfected by William Fox Talbot (1800-1877) in England – and since 1842 operated a studio in Edinburgh. Hill and Adamson's collaboration began the following year and lasted until Adamson's death in 1848. During the five-year period they produced remarkable series of portraits of the gentry and the educated middle-class, landscapes and views of Edinburgh, and a masterful series of images of fisherfolk of the coastal village of Newhaven.

The Disruption painting completed in 1866 was not

a success, but the photographs produced by the partners had developed beyond their original intention as source material for the painting. Hill was quick to recognize that while photographic portraiture was a departure from previous forms of representation, the calotype could be adapted to aesthetic considerations. Talbot's process, consisting of paper negative and positive salted paper print, contrasted with the rival daguerreotype process announced in Paris in 1839. The daguerreotype's mirrorlike clarity, sharp detail, and tonal smoothness did not suit the desired aesthetic effect. The calotype, on the other hand, produced an image of broad masses of dark and light, suppressed detail information, and was rich in texture – all desirable qualities for the nineteenth-century artist. Academic convention held the belief that art was the ideal imitation of nature, a viewpoint that had dominated artistic theory since the early eighteenth century. Representation of 'ideal nature' was a process of portraying the subject beyond mere copy or appearance. Hill and Adamson employed the concept of 'pictorial effect' as the basis for their picture construction. This

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The Sketchbooks of Picasso

THIS SUMMER, VISITORS TO THE AGO WILL HAVE AN exceptional opportunity to view the innermost workings of the mind and eye of this century's most innovative artist. *Je suis le cahier: The Sketchbooks of Picasso*, which has received international acclaim since it first opened in New York, is coming to Toronto for its only Canadian showing, July 30 to September 18 in the Zacks Galleries. As a complement, the AGO is assembling works by Picasso for *Picasso in Toronto Collections*.

The exhibition was organized by The Pace Gallery, New York, and sponsored by the American Express Company. Circulated by Independent Curators Incorporated, New York.

BY KATHARINE LOCHNAN

Sometime in the early 1900s, Picasso placed the playful inscription, "je suis le cahier" (I am the sketchbook), on the cover of one of his notepads. This witticism – appropriately chosen as the title of this exceptional exhibition – reveals the extent to which he identified with the contents of the 174 sketchbooks he is known to have made. Forty of the sketchbooks are included in the exhibition, and approximately 230 sketches will be on view.

The sketchbooks represent the last unknown, fundamentally important aspect of Picasso's work. They are a vital link in the evolution of his compositions, and their ongoing internal dialogue amounts to a deeply personal artistic diary. The artist once expressed his feelings about his sketches in the statement:

I picked up my sketchbooks daily, saying to myself "what will I learn of myself that I didn't know?" And when it isn't me any more who is talking but the drawings I made, and when they escape and mock me, then I know I've achieved my goal.

This is precisely what happens during a visit to this remarkable exhibition. In the first sections the artist can be heard thinking his way through the analysis of form inspired by African art, which led to the great breakthrough into Cubist abstraction. Then, as his first marriage fell apart, he embarked in 1924 on a series of disturbing drawings in which male and female figures, at odds with one another, overlap, and stark black and white contrasts are used to dramatize and separate the interlocking forms. The idyllic neo-classical females of his early married years give way to hideously distorted and increasingly surreal female forms.

Despite the ups and downs of his emotional life and the vicissitudes of love and war, the artist continued to be endlessly creative. In the period 1952-65 the versatility of his draughtsmanship and range of his style is truly dazzling. Thanks to the unwinding of the spiral notebooks, this period is well represented with sheet after sheet arranged in sequence like a comic strip. As many as four or five sheets made on the same day are on view, and it is possible to follow the evolution of the concept from one sheet to the next in the way that one follows an animated film frame by frame. In the sequence of sketches for the series *Rape of the Sabines*, 1962-63, the elasticity of the female form, which stretches, shrinks, balloons out, and merges as the woman is carried off by a lusty Etruscan, first on foot, then on horseback, and finally by the horse itself, is one of the wittiest, most sensuous,



Pablo Picasso, Pencil drawing related to painting *Mother and Child*, Sketchbook No. 77, p. 28, c. 1922; pencil on paper, 30.5 x 42.0 cm. Courtesy The Pace Gallery, New York. Photo: Jacobson Studio, NY.

and disturbing sequences in the exhibition. The artist's sense of humour and sense of the absurd can be found in many sheets, particularly in the sequence inspired by Edouard Manet's *Le déjeuner sur l'herbe* in which a male figure becomes increasingly enamoured of a second female as night falls. The first woman appears to become increasingly jealous and assumes a monstrous form until the moon and stars disappear, and order is restored. By following the transmutation of each figure the cinematic narrative unfolds.

The exhibition ends with a series of bawdy orgies and two impish shocking-pink drawings of a satyr who chases and captures a nymph. It is an appropriate note on which to end.

After viewing the exhibition, one is left with the sense of having been in the presence of one of the most vital and fertile minds of the century and possibly the most versatile draughtsman of all time. The drawings are energetic, funny, naughty, thoughtful, beautiful, sexy, and even ugly.

In order to set the scene and give the public the opportunity to enjoy some of the fine works by Picasso in Toronto collections, the AGO is organizing a pendant exhibition, *Picasso in Toronto Collections*, to include paintings, sculptures, drawings, ceramics, glass, and selected prints. Although a number of collectors have already generously agreed to lend, there may well be others we have overlooked. We would be grateful to hear from those of you who have works by Picasso that you might be willing to lend. Please contact either myself or David McTavish, curator of European Painting and Sculpture.

PHOTOGRAPHY continued

is most successfully demonstrated in their portrait work. The emphasis is on large areas of contrasting light and shade (at times manipulated to enliven the picture surface) and on focusing on the subject by highlighting head and hand of the sitter and suppressing shadow details. These devices contributed to establishing a mood for the subject and suggested symbolic qualities associated with the character of the sitter.

In the catalogue for the exhibition, published by the Mendel Art Gallery, the strong tradition of British portrait painting and its influence on Hill and Adamson's work is informatively discussed by David Harris, associate curator of the exhibition. Essays by Keith Bell, curator of the exhibition, focus on the Newhaven images as representative of the social attitudes toward the working-class in Scotland; and Grant Arnold, the exhibition coordinator, provides a concise account of the development of the calotype. The exhibition brings together many important Hill and Adamson calotypes from the collections of the Glasgow University Library, Scotland, and the Scottish National Portrait Gallery, Edinburgh, Scotland.

Malu-Mari Sutnik is the coordinator of Photographic Services at the AGO.

The Photographs of Hill and Adamson.
Margaret Eaton Gallery, March 19 - May 8.



Pablo Picasso, Ink drawing of the female head related to the painting *The Milliner's Workshop*, Sketchbook No. 92, p. 8, 1926; ink on paper, 32.5 x 49.0 cm. Courtesy The Pace Gallery, New York. Photo: Jacobson Studio, NY.

The two exhibitions will be installed in the Zacks Galleries and will be supported by an introductory slide presentation and didactic program organized by Peter Gale, head of Adult Programs, Education Services.

A handsome 350-page hard cover catalogue accompanies the exhibition and contains a memoir by the artist's son Claude, and six essays by leading art historians. It reproduces six sketchbooks in full and 200 sheets from other sketchbooks. It will be available in the AGO Book Shop.

Dr Katharine Lochnan is the curator of Prints and Drawings at the AGO.

Je suis le cahier: The Sketchbooks of Picasso.
Zacks Galleries, July 30 - September 18, 1988.

KELLY continued

Ellsworth Kelly, *Study for 'Black Ripe'*, 1954; ink, 52.4 x 48.9 cm. Collection of the artist.

gory because of this ongoing dialogue with reality. His meticulous, pristine shapes and images are based on observation, as opposed to reductionist principles, and have little to do with intellectualized geometric structures. Art historian, E.C. Goossen once described Kelly's personal brand of geometry as 'pre-Euclidian', noting that the severity of his forms are almost always tempered by barely discernible irregularities or are offset by brilliant colours, which gives his shapes and images a sensual quality. His works are also stripped of sentimentality and overt emotion, and while their occasional hint of mysticism (especially in his sculptures) sometimes suggest associations with the work of Barnett Newman, at closer examination this connection also proves to be mistaken. As another critic pointed out, the only principle Ellsworth Kelly seems to adhere to is the 'pleasure principle'.

Throughout his career Kelly anticipated several movements, such as the hard-edge, the shaped canvas, and colour-field abstraction, yet he always followed a distinct personal path. The answer to why Kelly has remained somewhat of an outsider among his contemporaries perhaps lies in his different experiences during his formative years. During the Second World War, the presence of European artists in New York such as Mondrian and the surrealists Ernst, Breton, Tanguy, and Dali provided the catalyst for a vibrant and dynamic art scene resulting in the rise to international prominence of the New York School. Just as things were gaining impetus in New York, in 1948, Kelly was on his way to Paris on the GI Bill, where he immersed himself in the history and architecture of his new surroundings. By the time he came back to New York in 1954, his vision was already formed, and while he eagerly assimilated the new influences, he remained true to his convictions. To this day, Kelly has never lost the faith in his own perception of the world, and for that reason his art continues to be vital and exciting.

The exhibition, *Ellsworth Kelly: Works on Paper*, and the accompanying beautiful catalogue with a major essay by Diane Upright and an introduction by Henry Geldzahler, allow us to follow his unbroken, illustrious path through the flowing lines of his portraits and plant drawings, the wit, humour, and vivid colour of his collages, and the stark simplicity of his photographs.

Clara Hargittay is editor of AGO News.

Ellsworth Kelly: Works on Paper.
Gallery of Contemporary Art, March 5 - May 15.



David Octavius Hill and Robert Adamson, *Sophia Finlay and Harriet Farnie*, c.1845; calotype, 20.8 x 15.7 cm. Collection of the Scottish National Portrait Gallery, Edinburgh, Scotland.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed description of programs consult the events listings on pages 4 and 5. For further information on events during March Break, see <i>Spring Thing - The Big Break</i>, this page. [6] Films <i>Godard Retrospective</i> / 1.3, and 5 pm For Kids <i>Hands On and Family and Community Studio</i> / 1.4 pm Concerts <i>Sunday Concert Series</i> / 3 pm [13] Exhibitions <i>Marsden Hartley and Nova Scotia</i> / closes Films / 1.3, 3.30, 5.30, and 7.30 pm For Kids / 1.4 pm <i>Spectrum</i> / La Chaine française de TVO, 10.30 pm (in English) [20] Films <i>Godard Retrospective</i> / 1 and 3 pm For Kids <i>Hands On and Family and Community Studio</i> / 1.4 pm The Grange Exhibition of 19 century toys for children / closes [27] Exhibition <i>Photographs</i> / closes <i>Sunday Start with Art</i> / 11 am Films <i>Godard Retrospective</i> / 1.3, and 5 pm For Kids / 1.4 pm	On Mondays, except March 14, the Gallery, The Grange, and The Restaurant are closed; shops open. Gallery Talks and Tours twice daily, except Mondays. Causes in français, le dimanche à 14h30. [17] The Impulse Shop offers original workshops. Call 977-0414 ext. 251 for information. [14] Spring Thing Highlights Toys at The Grange National Tap Tom Kubinek [21] You'll find a more varied selection of videos at the AGO Book Shop. [28] Visit The Reproduction Shop for its selection of fine art reproductions and posters. Leader frames and museum mounting are also available.	For Kids <i>Weekend Workshops</i> / closed this month; resumes in April [8] New installation opens in the Art Rental and Sales Gallery. [15] Spring Thing Highlights National Tap Tom Kubinek [22] This month The Jewellery Shop features fun jewellery for March Break. [29] The Grange Luncheon Lectures <i>19th-Century Country Life in Upper Canada</i> / 11 am	[2] <i>Rendezvous with Art</i> / 6 pm Concerts <i>Jazz Concerts</i> / 7.45 pm [9] <i>Art in the Morning</i> / 9.30 am <i>Rendezvous with Art</i> / 6 pm Concerts <i>Jazz Concerts</i> / 7.45 pm <i>Spectrum</i> / TVOntario, 10.30 pm [16] <i>Rendezvous with Art</i> / 6 pm Spring Thing Highlights Tom Kubinek National Tap [23] Gallery School <i>Adult Studio</i> / begins <i>Rendezvous with Art</i> / 6 pm <i>Special Evening for Members</i> / 7 pm [30] Lectures <i>Lucio Fontana</i> / 6 pm <i>Rendezvous with Art</i> / 6 pm	[3] Exhibitions <i>Peter Pan: Phenomena, Paintings 1971-1987</i> / continues [10] Exhibitions <i>Viewpoints: Approaches to Contemporary Art</i> / continues [17] Films <i>Godard Retrospective</i> / 7 and 9 pm Spring Thing Highlights Kim and Jerry Brodey Children's Dance Theatre Tom Kubinek [24] Films <i>Godard Retrospective</i> / 7 and 9 pm [31] Films <i>Godard Retrospective</i> / 7 and 9 pm	[4] <i>Artful Conversation</i> / 11.15 am Films <i>The Riddle of Reality: Challenging Directions; and Elsworth Kelly and the New York School</i> / 12.15 pm [11] <i>Artful Conversation</i> / 11.15 am Films <i>American Art in the Sixties</i> / 12.15 pm [18] <i>Artful Conversation</i> / 11.15 am Films / 12.15 pm Spring Thing Highlights Children's Dance Theatre Tom Kubinek Kim and Jerry Brodey [25] <i>Artful Conversation</i> / 11.15 am Films <i>Fourteen Americans: Directions of the 1970s</i> / 12.15 pm Concerts <i>TransCanada PipeLines Grass Roots Concerts</i> / 2.30 pm	[5] Exhibitions <i>Elsworth Kelly: Works on Paper</i> / opens [12] <i>Domus through Domus</i> / exhibition at Istituto Italiano di Cultura closes [19] Exhibitions <i>The Photographs of David Octavus Hill and Robert Adamson</i> / opens [26] Gallery Talk signed for the hearing impaired: <i>Elsworth Kelly</i> / 2 pm

March 14 to March 18, 9:30 am to 4 pm

Spring Thing - The Big Break



Paul Peel, *The Bubble Boy*, 1984, oil on canvas, 43.2 x 35.9 cm. AGO, Bequeathed by Mrs. Marjorie E. Barlow in memory of her grandfather James McGee, 1968.

Spring Thing - The Big Break, AGO's answer to what to do during the school break in March, is synonymous with the word entertainment! All through the week the Gallery will be offering imaginative, family-oriented programs and activities embracing the visual arts, dance, music, and theatre. All the fun and excitement of Spring Thing listed below is free with admission to the Gallery, and, of course, family rates apply. Times for specific events subject to change.

Viewpoints: Approaches to Contemporary Art

Daily 10 am - 4 pm
Fun encounter with contemporary art. Explore the works of Mimmo Paladino, Jules Olitski, and Guido

Molinari with the entertaining aid of computers and audiotapes.

Activity Sessions in The Grange
The Grange Music Room
March 14-18, 12:30-1 pm;

1:30-2 pm, and 2:30-3 pm
Children are invited to make simple toys just like those made and enjoyed by children in the 1900s. An exhibition from The Museum of Childhood is open for viewing, and children can also participate in the "Magic Lantern" show.

The hands-on activity sessions are restricted to 30 children at a time, aged 5 to 11, and each child must be accompanied by an adult. For further information call 977-0414, ext. 237.

The Grange
"It's Child's Play": Children's Pastimes in the Nineteenth Century
The Grange Music Room
March 14-20, 12 - 4 pm
Visit Toronto's favourite "living" museum and an exhibition of 19th-century toys from the collection of The Museum of Childhood.

Games and Quizzes
Daily 10 am - 4 pm

Musical Mystery Tour

Learn about the AGO Permanent Collection! Listen to the music and sound effects - clues to help you identify works of art en route through the galleries. Prizes awarded daily.

Inspector Clues-art!

Sharpen your sleuthing skills! Pick up your scene-of-the-crime kit, put on your thinking cap, solve the crime, and win a prize!

The National Tap Dance Company of Canada

The Walker Court
March 14 - 16, 11:30 am and 2:30 pm
The art of tap dancing is explored in a lively and spirited performance by this internationally acclaimed Canadian group.

Tom Kubinek: Vaudeville Act
The Walker Court
March 14 - 16, 10 am and 1 pm;
March 17 and 18, 3:30 pm



Vaudevilian and clown Tom Kubinek, winner of the Buskers' 87 International Street Festival, presents a new original work, *Daydreams*. This fast-paced character piece blends music with heroic fantasies.

Family and Community Studio Gallery School

Daily 10 am - 4 pm
Family drop-in program where kids and parents make art together. Materials are available and guidance is provided by Gallery School artists.

Recreation groups, clubs, or organizations can be accommodated daily between 10 and 11 am.

Wearable Art

The Walker Court
March 14 - 16, 3:30 pm
Performance/fashion show of experimental and new-wave fashions by artist/designers associated with the Xiprotek Gallery.

The Canadian Children's Dance Theatre
The Walker Court
March 17 and 18, 11:30 am and 2:30 pm

This professional company of young dancers combines classical and modern techniques in a contemporary style that is in harmony with the troupe's youthful character. Their original repertoire is inspired by mythology, folklore, and children's literature.

Films

The Jackman Hall
Daily 10:30 am, 12 noon, and 2 pm
Sneak preview of new animated films for kids by National Film Board of Canada.

For Teenagers

March 16, 4 pm
Special screening of rock films and videos.

Juggles the Clown

AGO Lobby
Daily 11 am, 12:30 pm, 1:30 pm, and 3 pm
Be amused and entertained by magic tricks and make-believe.



Kim and Jerry Brodey
The Walker Court
March 17 and 18, 10 am and 1 pm



The provocative, sensitive, and high-spirited performance of this Canadian singing duo combines music and theatre, and captures the imagination of children by addressing their concerns and desires.

Portraits in Action

Fudge Gallery
Daily 10 am - 4 pm
Reach into a treasure trunk filled with wonderful costumes, strike a pose, and see yourself on the video monitor.

Hands On

Mezzanine Level
Daily 10 am - 4 pm
Come and experience the magic of colour, do a high-tech drawing, or create a huge pipe sculpture. Tickets for hourly sessions are available at the Information Desk. First come, first served. Children ages 4 to 12 must be accompanied by an adult.

Hands On appreciates the generous support of Alcan Canada Corp. and Irwin Toy Ltd.

Exhibitions

Ellsworth Kelly: Works on Paper Gallery of Contemporary Art March 5 - May 15

First major retrospective exhibition of works on paper by this important American artist, who is best known for his personal brand of geometric abstraction - informed by minimalism but firmly rooted in nature. Most of the 164 works in the exhibition come from Ellsworth Kelly's own collection and are virtually unknown. The selection includes figure drawings, portraits, collages, and photographs, many of which served as studies for his paintings and sculptures. Organized by the Modern Art Museum of Fort Worth, Texas.

The Photographs of David Octavio Hill and Robert Adamson Margaret Eaton Gallery March 19 - May 8

First North American retrospective of Scottish photographers Hill and Adamson, pioneers among photographers to work in a fine art context. The 131 calotypes in the exhibition come from the vast collections of the Glasgow University Library and the Scottish National Portrait Gallery. This selection consists predominantly of portraits in addition to some landscapes and genre photography, all of which were taken between 1843 and 1848. Organized by the Mendel Art Gallery, Saskatoon, Saskatchewan.

Marsden Hartley and Nova Scotia Margaret Eaton Gallery through March 13

This exhibition brings together the paintings, drawings, poetry, letters, and journal entries of Marsden Hartley produced between 1936 and 1943 and focuses on the importance of Hartley's Nova Scotia experience to his artistic career. One of the most important Modernist painters in North America, Hartley is well known for his seminal abstract works of 1910 to 1920. He turned to landscape and the figure in the later part of his career. The works in this exhibition are inspired by his love and admiration for the Maritimes, a family of Nova Scotia fisherfolk, and the tragedy that touched their lives. Organized and circulated by the Art Gallery, Mount Saint Vincent University, Halifax, with assistance from the AGO. Sponsored by Bolton Tremblay Inc. and Vanguard Trust of Canada Ltd.

Photographs: Selected Gifts from the Collection Trier Gallery through March 27

This exhibition unveils a selection of exceptionally fine photographs, which over the past ten years were generously donated to the AGO's small but growing collection of photography. Includes work by Bonifis, Curtis, Steigitz, Evans, Beaton, Callahan, and Wegman.

Paterson Ewen: Phenomena Paintings 1971-1987 Sam and Ayala Zacks Wing through April 3

This major survey comprises over 40 of Paterson Ewen's works from 1971 to 1987, beginning with the pivotal work *Rocks Moving in the Current of a Stream* (1971), in the AGO's Permanent Collection, which marks Ewen's transition from early abstractions to landscapes painted on gouged plywood. The exhibition charts Ewen's movement through the landscape imagery, the semiotic schema of weather phenomena, and the more painterly evocations of the phenomena of light and space. Organized and circulated by the AGO with assistance from The Canada Council.

Sponsored by



Viewpoints: Approaches to Contemporary Art Gallery E through May 29

This educational exhibition investigates the wide variety of subjects and styles explored by contemporary artists, and the equally varied



Paterson Ewen, *Storm over the Prairies*, 1971; metal, acrylic on plywood, 244.0 x 101.0 cm. Collection of the Canada Council Art Bank.

personal responses viewers bring to the appreciation of works of art. Includes works by Mimmo Paladino, Jules Olitski, and Guido Molinari from the AGO's Permanent Collection, and a rarely seen favourite from a private collection, Ken Danby's *At the Crease*. Organized by the Adult Programs department, Education Services, AGO. Sponsored through the Arts Development Program of



Domus through Domus: The Making of a Magazine Istituto Italiano di Cultura 496 Huron Street through March 12

First North American exhibition dedicated to the making of the world-famous architecture magazine. The history of *Domus* is illustrated through 140 covers, sketches, graphics, photos, and text. Co-presented by the Istituto Italiano di Cultura and the AGO. For information call: 921-8637.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Collections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the Permanent Collection and loans.

Written Images: A Selection of Sequential Drawings
Oakville Galleries, Centennial Gallery
March 31 - May 1
Speakers Service: Barbara Fischer, assistant curator of Contemporary Art at the AGO, March 31.

"Artists with their Work" Programs

Reinhard Reitzenstein:
Sculpture
The Art Gallery of Peterborough, Ontario
continuing to March 6

George Raab: Graphics
Erindale Campus Art Gallery, Mississauga
continuing to March 10

Peter Dykhuys: Painting
Laurentian University Museum and Arts Centre, Sudbury
March 2-27

Irene Xanthos: Sculpture
Thunder Bay Art Gallery, Ontario
March 4 - April 24

Annette Mgaard: Film Screenings
White Water Gallery, North Bay
March 30-31

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Staffing Office at 979-6601. Join us during March:

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm*** and 4 pm
Causeries en français: le dimanche à 14h30

* Rendezvous with Art
A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

** Artful Conversation
A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*** For the Hearing Impaired
On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired. Topic for March 26 is the modern American master, Ellsworth Kelly.

Lectures

Lucio Fontana
Achille Bonito Oliva
The Jackman Hall
Wednesday, March 30, 6 pm
A slide lecture on Lucio Fontana (1899-1968), one of Italy's leading modern artists. Given by the internationally known critic and art historian, Achille Bonito Oliva, in conjunction with an exhibition on view at the Istituto Italiano di Cultura.
Free admission. Please use McCaul Street entrance.

For Kids

Hands On
Sundays 1-4 pm
Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high-tech drawing on a computer, make a huge pipe sculpture, or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the Information Desk. First come, first

served. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414, ext. 352.
Hands On appreciates the generous support of Altair Canada Corp. and Irwin Toy Ltd.

Weekend Workshops
Closed during March. Activity resumes in April.

Family and Community Studio
Gallery School
Sundays 1-4 pm, through April 17, 1988, except April 3
Family and Community Studio is a family drop-in program where kids and parents make art together in the Gallery School. Materials for drawing, painting, sculpture, and printmaking are available, with guidance provided by Gallery School artists. Open to the public and to Gallery Members. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations can be accommodated only during March Break, 10 to 11 am. Free with admission to the Gallery.

Gallery School

Adult Studio
Gallery School
March 23 - May 26, 1988
The Gallery School continues to offer studio art courses for adults - for both the novice and the more experienced student. Spring term courses include introductory, intermediate, life, and portrait drawing, painting, printmaking, and water-colour. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for ten weeks. Tuition is \$125 for Gallery Members and \$150 for non-Members.

Beginning in the spring term a new "Mixed Media" class will be introduced. The course is designed for students seeking non-traditional solutions to making images in the middle ground between painting and sculpture.

Early registration is recommended because class sizes are limited. Registration is accepted by mail or in person, and is confirmed upon receipt of payment. Courses may be postponed to the first day of classes. Faculty and courses are subject to change and are available only upon sufficient enrolment. Call the Gallery School at 979-6621 for details.

Concerts

Sunday Concert Series

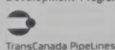
The Walker Court
Sunday, March 6, 3 pm
In collaboration with the Royal Conservatory of Music (RCM), the AGO continues to present popular concerts at the Gallery. The series embodies the highest musical standards, with performing artists drawn from the RCM faculty, and instrumental and vocal ensembles.

This month's concert features the Royal Conservatory Orchestra under the baton of Claude La Palme, and soloists Kevin Fitzgerald (piano), and Terry Tam (violin).

TransCanada Pipelines Grass Roots Concerts

The Walker Court
Fridays, March 25, April 15, and May 13, at 2:30 pm
Join us for this series of one-hour concerts of classical music especially for seniors. Small chamber groups made up of members of the Toronto Symphony Orchestra perform in The Walker Court. Free with admission. Admission to the Gallery for seniors is free on Fridays. Organized by the Grass Roots Committee of the Toronto Symphony Associates.

Sponsored through the Arts Development Program of



Jazz Concerts
The Walker Court
Wednesdays, March 2 and 9, 7:45 pm
Following last year's successful

introduction of a New Music series, the AGO and Contemporary Music Projects once again present a program of jazz concerts at the Gallery. The series continues on March 2 with the solo recital of pianist Don Thompson, and concludes on March 9 with the performance of versatile vocalist Holly Cole, accompanied on the piano by her brother Allen Cole, an accomplished musician and composer. Admission is free.

Presented with assistance from the Toronto Arts Council and the Canadian Broadcasting Corporation.

Spectrum

Viewing Times

TVOntario: Wednesday, March 9, 10:30 pm, and La Chaine française de TVO: Sunday, March 13, 10:30 pm (in English)

AGO Spectrum. The Gallery's art magazine continues its exciting season on the province's educational network.

In March, AGO Spectrum focuses on the influential American artist Ellsworth Kelly, whose first major retrospective of works on paper is presently on view at the AGO. Kelly is best known for his monumental abstract paintings and sculptures, which, though minimalist, are firmly rooted in nature. By taking a close look at his drawings, portraits, collages, and photographs, Spectrum gives opportunity to witness the working process behind his pristine, elegant, seemingly effortless images.

Films

Noon-Hour Films

Artist as Visionary
In conjunction with the Paterson Ewen exhibition, Fridays at 12:15 pm in the Jackman Hall. Free with admission to the Gallery.

Friday, March 4

The Riddle of Reality (1983, colour, 26 min.)
Three Quebec abstract painters, Pierre Gauvreau, Yves Gauthier, and Charles Gagnon, explore the meaning of reality in art.

Challenging Directions (1983, colour, 26 min.)

Ontario artists Noel Harding, John Scott, and Michael Snow explore new methods of painting and filmmaking.
Ellsworth Kelly and the New York School
To complement the current exhibition of work by Ellsworth Kelly, these screenings focus on contemporary art of the 1950s, seventies, and eighties, in a series of profiles on New York's modern masters, of whom Kelly is a leading exponent.

Friday, March 11

American Art in the Sixties (1973, colour, 58 min.)
An exploration of the decade's principal developments through interviews with 24 leading artists, critics, and dealers. Narrated by Barbara Rose.

Friday, March 18

Fourteen Americans: Directions of the 1970s (Part 1, 1980, colour, 44 min.)
Interviews with Vito Acconci, Laurie Anderson, Alice Aycock, Scott Burton, Peter Campus, Chuck Close, Nancy Graves, Joseph Kosuth, Gordon Matta-Clark, Mary Miss, Elizabeth Murray, Dennis Oppenheim, Dorothea Rockburne, Joel Shapiro.

Friday, March 25

Fourteen Americans: Directions of the 1970s (Part 2, 1980, colour, 44 min.)

Friday, April 8

A New Spirit in Painting: Six Painters of the 1980s (1984, colour, 58 min.)
Interviews with George Baszile, Sandro Chia, Francesco Clemente, Markus Lupertz, David Salle, Julian Schnabel. Narrated by Donald Kuspit.

Godard Retrospective

The AGO and Harbourfront jointly present a retrospective of the complete works of Jean-Luc Godard, the most consistently challenging and influential filmmaker of our time. The series, which includes both



Still from *King Lear*.

film and video, will have three venues: the Studio Theatre and the Power Plant at Harbourfront, and The Jackman Hall at the AGO. All tickets are available in advance from the Harbourfront box office (call 973-4000) and a complete schedule is available upon request from the Edward P. Taylor Audio-Visual Centre. Tickets are \$4 per film. We are grateful to the Consulat Général de France, Service culturel français, for their assistance in obtaining some of the films for this series. The series continues until March 31, 1988. Program subject to change without notice.

Please note: Only AGO film screenings are listed in the following schedule. For films shown at Harbourfront locations and for all video screenings, please consult complete schedule available upon request from the Edward P. Taylor Audio-Visual Centre (977-0414, ext. 258).

Sunday, March 6

1 pm
Monôme, 1975, 88 min.
Cast: Sandrine Batisstella, Pierre Oudry

3 pm
Les carabiniers (The Riflemen), 1962, 80 min. New 35mm print.
Cast: Marina Masse, Albert Juros

5 pm
Une femme est une femme (A Woman is a Woman), 1961, 84 min. New 35mm print.
Cast: Anna Karina, Jean Paul Belmondo

Sunday, March 13

1 pm
Tout va bien, 1972, 95 min.
Cast: Jane Fonda, Yves Montand

Letter to Jane, 1972, 45 min.

3:30 pm
Contempt (Le mépris), 1963, 100 min.
Cast: Brigitte Bardot, Michel Piccoli

5:30 pm
Le petit soldat (The Little Soldier), 1960, 87 min. New 35mm print.
Cast: Michel Sutor, Anna Karina

7:30 pm
Soigne ta droite (Keep up Your Right), 1967, 81 min.
Cast: Jane Birkin, Bernadette Lafont

Thursday, March 17

7 pm
Two or Three Things I Know About Her (Deux ou trois choses que je sais d'elle), 1966, 90 min.
Cast: Marina Vady, Anny Duperey

9 pm
Charlotte et son Jules (Charlotte and Her Jules), 1958, 20 min.
Cast: Jean Paul Belmondo, Anne Colette

One P.M. (One Parallel Movie), one Pennnebaker Movie, 1969, 95 min.

Sunday, March 20

1 pm
Made in USA, 1966, 90 min.
Cast: Anna Karina, Jean-Pierre Léaud

3 pm
Sauve qui peut (Le Vif) (Every Man for Himself), 1980, 87 min.
Cast: Isabelle Huppert, Nathalie Baye

Thursday, March 24

7 pm
Passion, 1982, 88 min.
Cast: Hanna Schygulla, Isabelle Huppert

9 pm
Une femme mariée (A Married Woman), 1964, 95 min.
Cast: Macha Meri, Bernard Noël

Sunday, March 27

1 pm
Lotte in Italia (Struggle in Italy), 1970, 76 min.

3 pm
Vent d'est (Wind from the East), 1970, 100 min.
Cast: Gian Maria Volonte, Anne Wizemszky

5 pm
Vladimir and Rosa, 1970, 106 min.
Cast: Anne Wazemsky, Juliet Berto
Thursday, March 31

7 pm
Alphaville, 1965, 98 min. New 35mm print.
Cast: Eddie Constantine, Anna Karina

9 pm
British Sounds (See you at Mao), 1969, 52 min.
Pravda, 1969, 76 min.

The Grange

The Grange was once a centre of social and political life in Upper Canada. This fine heritage building has since been restored to a gentleman's house of the mid 1830s and is now among the most popular museums in Toronto.

Free with admission to the Gallery. Entrance to The Grange through the AGO. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 601. A project of the Volunteer Committee.

Spring Luncheon Lectures

Frances Stewart: 19th-Century Country Life in Upper Canada
Tuesday, March 29, 11 am

Tavern in the Town
Tuesday, April 12, 11 am
Join Margaret McBurney and Mary Byers for an entertaining talk about the early inns and taverns of Ontario.

All Grange lectures take place in The Grange Music Room. Tickets are \$10. For information, please call 977-0414, ext. 237.

Gallery Hopping

Mystery Tour

Friday, April 8, 9:30 am
Queens: "Olive wonders to explore and lovely things from days of yore." Join us for Mystery Tour '88 starting at the Pleasant Blvd. entrance of the St. Clair subway station. Tickets are \$35 and include a mysterious lunch. A project of the Volunteer Committee.

Lilac Time in Rochester, NY

May 19-19, 1988
This two-day trip features visits to a fascinating decorative arts museum famous for its collection of toys and dolls, an outstanding photographic museum, and Rochester's Memorial Art Gallery, known for its comprehensive collection of historical and contemporary art. A tour of local architectural landmarks and lunch at an old canal restaurant are additional highlights on this visit. The cost is \$250 and includes bus, hotel, and all meals except breakfast. Please call the Volunteer Office at 977-0414, ext. 263, for applications and brochures. A project of the Volunteer Committee.

Travel AGO

British Columbia: In the Footsteps of Emily Carr
August 30 - September 7, 1988



Emily Carr, Indian Church, 1929; oil on canvas, 108.6 x 68.9 cm. AGO, Request of Charles S. Band, 1970.

A unique opportunity for admirers of Canada's foremost West Coast

Behind the Scenes

Welcome to the AGO

ON THURSDAY, APRIL 7, THE AGO WILL ONCE AGAIN ROLL out the welcome mat for a special open house, organized exclusively for Members and their guests. While invitations are sent only to those who joined the Gallery recently, all Members are welcome to attend and participate in the entertaining gallery talks and the popular behind-the-scenes tours that provide a unique opportunity to see firsthand how a large art museum such as the AGO works and operates.

Tours of the storage vaults, the photo studio, the framing and crating workshops, and the conservation laboratory are rarely available for visitors, but on this occasion staff will be on hand to hold demonstrations, and explain what they do and how their work ties in with the life of the Gallery.

artist: a special tour of the Vancouver Art Gallery's outstanding collection of Carr's work, a visit to Emily Carr House in Victoria, and a morning at the AGO's renowned Museum of Anthropology will set the stage for five days in the Queen Charlotte Islands aboard the 175 foot *mv Thorfinn II*. In super comfort we'll visit the abandoned Indian villages that once inspired Emily Carr: Cumshewa, Skekadan, Ninistsin, and others in the South Moresby Islands.

Chicago

May 5-8, 1988
Take this opportunity to discover Chicago's magnificent architecture in comfort and style. We will take guided tours through Helmut Jahn's State of Illinois Center, Frank Lloyd Wright's Oak Park, Louis Sullivan's restored Auditorium, and other highlights as well. During the weekend we'll also visit the exhilarating International Art Fair on the Navy Pier. At the Art Institute we will see the Georgia O'Keeffe centennial exhibition - the first major show of her work in a decade. Join us for four days and three nights of art and architecture, good food and theatre - a weekend to remember!

Washington

June 2-5, 1988
Join us on a tour of the United States Capitol - a vibrant centre of historical monuments, museums, and galleries. The highlight of our trip will be *The Art of Paul Gauguin* at the National Gallery, an unprecedented exhibition of more than 200 works, including paintings, drawings, sculpture, and ceramics by the great French artist. We will also visit the Smithsonian Institution's new addition, the Arthur M. Sackler Gallery, Dumbarton Oaks, the first home of the United Nations; the Freer and Hirschhorn galleries; and George Washington's historic residence, Mount Vernon.

Alsace, Lorraine, and Switzerland: Medieval to Modern
June 12-24, 1988

Discover the beauty and grandeur of Switzerland in the spring as we visit the outstanding museums and architectural treasures of Zurich, Bern, and Basel. Cruise the Lake of Lucerne and delight in breathtaking mountain vistas. Experience the fascinating Alsace region of France in Renaissance Strasbourg and medieval Colmar, and enjoy the distinctive food and wines of this region on the famous "Route du Vin." Join us as we explore the cultural diversity at the crossroads of Europe.

Ottawa Encore!

July 12-13, 1988
Due to popular demand *Travel AGO* offers a second trip to Ottawa. Tour our new National Gallery, enjoy the *Degas* exhibition, visit Rideau Hall and the Museum of Civilization. A mid-week summer treat with lunch at the National Arts Centre and an overnight stay at the Chateau Laurier.

Russia: Old Cities and Georgia
September 17 - October 4, 1988
We are planning a tour of the Soviet Union next fall. Besides exploring Moscow, we will travel to some of the oldest cities of north-east Russia: Suzdal', Yaroslavl, and Vladimir. These wonderful

ancient cities are crammed with historic architectural gems, distinguished art museums, rare collections of 13th- to 18th-century icons, and many other treasures. We'll then head south to travel the Georgian Military Highway in the Caucasus mountains, and visit Tbilisi, capital of the Georgia (Gruzia) Republic. We conclude our trip in Leningrad, where we'll be guided through many of the famous sights of this delightful old city including the Hermitage, Pushkin, and Petrograd museums.

Japan III

October 18 - November 9, 1988
Discover the mysterious East and explore the contrasts in the land of the rising sun! Our trip begins in the enchanting city of Kyoto, which has been a well-spring for the arts and traditions of Japan. We will visit Buddhist temples, Shinto shrines, a Shogun's castle, and some of the world's most beautiful gardens in this romantic city. We will also visit Nara, the ancient capital that is important in the history of Japanese art and religion; then, after a sojourn in a charming canal city and an old-world mountain town, the Bullet train will zip us to Tokyo for four exciting days. Our last stop is bustling Hong Kong - western on the outside, eastern at heart.

Looking Ahead...Spring 1989

Spain and Morocco
California
The York Seminar Program

Special Events

The Black and White Ball



Friday, April 29, 1988
The Walker Court, Art Gallery of Ontario. Three hundred dollars per couple. Dress: black and white. For invitation and further information call the Volunteer Office at 977-0414. A project of the Junior Committee.

The Black and White Raffle

For \$20 per ticket you will have a chance to win a week at Club Med in Bermuda including air fare, a return flight to Frankfurt, Germany, and many other Grand Prizes. Tickets for the Black and White Raffle are available at the Volunteer Office. Please call 977-0414, ext. 263, for information.

Members' Activities

Invitation to Members

A special party to welcome new Members to the Gallery will be held on Thursday, April 7, from 5:30 to



Visit to the Conservation Laboratory.

So come and join us! Enjoy the wine and cheese reception in The Walker Court, meet President Margo Bindhardt and Director William Withrow, mingle with members of the staff and volunteers, and get acquainted with your Gallery.

8 pm. All AGO Members are welcome to attend this event, which features special tours of the Gallery, talks on the Permanent Collection, and a reception in The Walker Court. Please call the Membership Office (979-6620) to have an invitation mailed to you.

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414, ext. 263.

Art in the Morning

Film: The New York School (1974, colour, 55 min.)
Wednesday, March 9, 9:30 am
This fascinating survey of Abstract Expressionism, written and narrated by critic and writer Barbara Rose, includes contemporary foot- age of artists working in their studios and talking about works in progress. Refreshments will be served in the Members' Lounge before the film. Tickets are \$4.50.

Canadian Historical Collection
Wednesday, April 13, 9:30 am
Join us for refreshments in the Members' Lounge and then tour the AGO's Canadian Historical Collection. Special emphasis will be given to the re-installation of Canada's famed paintings by the Group of Seven. Tickets are \$4.50.

Sunday Start with Art

Film: American Art in the Sixties (1973, colour, 57 min.)
Sunday, March 27, 11 am
In an energetic manner that reflects the tone of the period, this film explores the decade's principle developments in art through interviews with artists, dealers, and critics. Among the artists visited is Elsworth Kelly, whose works on paper will be on view at the AGO this month. For those who wish to stay on, a Gallery Talk is scheduled for this exhibit at 2 pm. Light refreshments will be served outside The Jackman Hall before the film. Tickets are \$6.

Canadian Historical Collection
Sunday, April 24, 11 am
Meet in the Members' Lounge for continental breakfast, followed by a tour of this popular section of the Permanent Collection. The tour will include a discussion of the re-installation of works by the Group of Seven. Tickets are \$6.

Special Evenings for Members

Film: American Art in the Sixties (1973, colour, 57 min.)
The Jackman Hall
Wednesday, March 23, 7 pm
Through visits to artists in their workshops, and discussions with dealers and critics, this film examines the major art themes of the period. Narrated by critic Barbara Rose. Followed by dessert and coffee in The Restaurant. Tickets are \$10.

Canadian Historical Collection
Wednesday, April 20, 6 pm

Tour this much-loved part of the AGO's Permanent Collection. David Wistow will discuss some of the new approaches to the re-installation of the famous paintings by the Group of Seven.

Dinner will follow at 7 pm in The Restaurant. Tickets are \$23.

Shops and Services

AGO Book Shop

Our enlarged selection of videos now includes Picasso, Sistine Chapel restoration, Giotto, Wyeth, Henry Moore, and Rodin. Price range is \$35 to \$95; 30-60 minutes in length.

Art Rental and Sales Gallery

Do you find this time of the year dull and dreary? In the Art Rental and Sales Gallery from March 8 to April 3, there is a new installation that should lift your spirits. Come in and see what we have to show you. Coming up in May, our major exhibition of the year *Quebec '88* will feature work by important contemporary artists from la belle province. A project of the Volunteer Committee.



Melia Pudlo, *Loons, 1986*, soapstone, 17 x 39 x 12 cm. Courtesy of Images Gallery.

The Impulse Shop

Spring has arrived early at The Impulse Shop to help banish the winter blues. There are games and activity books for Spring Break; organic workshops; beautiful new wrapping papers and cards for gifts and birthdays; new design items; and children's puzzles and art sets. Watch for our pre-inventory sale at the end of March. For times and tickets for the organic workshops, please call The Impulse Shop at 977-0414, ext. 251. A project of the Volunteer Committee.

The Jewellery Shop

A zebra bracelet, a taxi-cab pin, a loon necklace - fun jewellery for March Break featured at The Jewellery Shop. A project of the Volunteer Committee.

The Reproduction Shop

Brighten up that bare wall with a colourful poster from The Reproduction Shop. We carry a large selection of Canadian and international fine art reproductions and modern posters. Leader frames and museum mounting are also available. Ten per cent discount to Gallery Members. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing, by appointment. Film classics in video format now available for rent.

Errata

Our apologies to Joanne Tod and our other readers for two errors in the December issue of *AGO News*, "Bill C-54: Issues of Pornography" on page 2; column 2, lines 19-20. *Russell Subura* represented *read Sussel Portant*, column 2, last line. For *Todd* represented *read Tod*.

Behind the Scenes

You're Being Watched!

BY DOUGLAS WORTS AND DAVID WISTOW

IF YOU HAVE RECENTLY VISITED THE EXHIBITION *Viewpoints: Approaches to Contemporary Art* in Gallery E you probably didn't notice the 'spies'! They don't wear trenchcoats or dark glasses, but they are there nonetheless. Perhaps you were exploring artworks, reading 'flippers,' listening to audiotapes or using computers, and you were too involved to see the sleuth who was hiding behind a wall or sitting discretely on a bench. What is the AGO up to now?

The Gallery's Adult Programs department wants to know how best to assist visitors in having a worthwhile experience while looking at works of art. In order to do this, we created an exhibition consisting of eight contemporary works presented in two phases. We wanted to assess visitors' reactions observed before and after various forms of educational support aids were introduced into the installation. Phase I began in September 1987 when the eight works were put on display in Gallery E accompanied only by labels listing artist, title, and date. Our spies watched and recorded the movements of visitors to the exhibition. If you were caught in this 'spy net,' we know which works you looked at and how long you spent with each one. We also know, from speaking to you as you left the show, your art background, your frequency of visits to the AGO, your favourite work in the show, and a lot more! Perhaps you were even interviewed at length and gave us valuable information on your personal responses to *Viewpoints*.

Phase II for both the exhibition and our study began on November 12. *Viewpoints* was re-opened with all of the educational support aids that give the show its unique character - interactive computer programs, audiotapes, and 'flippers' (information cards). The purpose of these devices is to help visitors focus their attention on an artwork by providing information or interpretations so that a considered reaction can occur. Since the members of our audience are diverse in terms of their interests, art backgrounds, and learning styles, it was necessary to include a range of learning aids in the show. Guidelines for looking, mood-setting audiotapes, and background information provide various 'viewpoints' while also illuminating the many approaches taken by artists today.

Continuing their 'surveillance' during Phase II, our spies began to observe changes in visitor behaviour and attitudes. Suddenly our patrons were staying longer in the show, looking more closely at the works of art and speaking more positively about their experience.

The final results of the study have not yet been fully compiled, however, here are some preliminary



findings. The average amount of time visitors spent in Gallery E increased significantly when the educational aids were added. Most visitors chose to use some or all of the aids to enhance their exploration of the artworks, and while different people preferred different aids, most visitors were grateful for the assistance offered by the support aids and felt satisfied with their encounter with contemporary art.

The Adult Programs department has worked for several years to develop ways to exhibit art so that the involvement of visitors with the Gallery's collections would be enhanced. *Viewpoints: Approaches to Contemporary Art* is the most ambitious experiment to date. The results of the visitor study will provide important information for the development of future exhibitions, not only at the AGO, but at art museums across the country.

The exhibition is sponsored by TransCanada PipeLines through its Arts Development Program.

Douglas Worts and David Wistow are education officers with Adult Programs, Education Services, at the AGO.

AGO Stage III Plans are on View at Olympic Arts Festival

BARTON MYERS, ARCHITECT OF THE AGO'S STAGE III expansion, was one of the winners in a competition to design a triumphal Olympic arch capturing the spirit of the XV Olympic Winter Games in Calgary. Designs by A.J. Diamond, Barry Johns, and Barton Myers were selected for construction as temporary structures in the city. Besides the monumental presence of these Olympic arches, Calgary will also exhibit the models and drawings submitted for the competition at its First Canadian Centre until March 15 along with other highlights from the architects' careers. The AGO is represented by ten framed drawings and watercolours by Howard Sutcliffe, which are part of the presentation of the

winning scheme for Stage III by Barton Myers Associates.

Barton Myers describes his Olympic project as a "simple grove of wooden poles representing an elemental sculptural form: the original grove of cypress trees in Olympia, the forests of Canada, archetypal columns, and a gathering of nations and athletes...."

Preliminary Notice of Members' Annual Meeting 1988

THE ANNUAL MEETING OF MEMBERS OF THE ART GALLERY OF Ontario will be held at 5:30 pm, Wednesday, June 29, 1988, in The Jackman Hall. This preliminary notice is sent to you in accordance with the by-laws of the Gallery in order that the Members may, if they wish: (a) nominate Members for election to the Board of Trustees in addition to those ten who have been nominated by the Nominating Committee; (b) nominate Members for election to the Nominating Committee in addition to those nominated by the Board of Trustees; and (c) give notice of any motion or motions proposed to be voted on by a show of hands at the Annual Meeting.

Any Member may stand for election to the Board of Trustees or the Nominating Committee if the Member has been nominated in writing by at least three Members of the Gallery. Each nomination shall be filed with the Secretary of the Gallery on or before March 31, 1988, and shall be accompanied by both the candidate's written consent to serve if elected, and a résumé of the candidate's biographical information in not more than 100 words.

If required, voting for election to the Board of Trustees and the Nominating Committee will be by mail ballot, to be mailed to all Members with a notice of the Annual Meeting together with brief biographical information with respect to each nominee. If no nominees for the Board of Trustees or the Nominating Committee are posed by Member nominations for election to the Board and/or the Nominating Committee shall be closed as of March 31, 1988, and no vote or mail ballot shall be required for the election of trustees and the Nominating Committee. In such case, the ten Members of the Gallery nominated for election to the Board by the Nominating Committee and the three Members of the Gallery nominated by the Board for election to the Nominating Committee shall be deemed to have been elected by the Members by acclamation at the Annual Meeting of the Gallery.

The wording of motions to be voted on by a show of hands at the Annual Meeting must be filed with the Secretary of the Gallery by March 31, 1988, and signed by at least ten Members of the Gallery. Only motions in respect of which notice has been given may be voted on.

In accordance with the by-laws, motions approved at the Annual Meeting will go to the Board of Trustees to be dealt with by them. The decision of the Board will be reported to the signatories of the motion within six months of the date of the Annual Meeting and to the membership at large at the time of the next Annual Meeting.

Norman B. Walford
Corporate Secretary

General Information

Admission
Adults: \$3.50
Seniors with cards: \$1.50
Fridays: Free for seniors
Students: Full-time with cards: \$1.50
Family (2 adults with children under 19): \$7
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

To protect works of art, we ask visitors of major exhibitions to check strollers, backpacks (from backpacks acceptable), large cases, parcels, and umbrellas.

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): \$15
Non-Resident:
(100 km beyond Toronto): \$25
Individual: \$35
Family/Dual: \$50
Supporting (tax deductible donation): \$100

Available at the Membership Desk in the lobby, by mail or telephone from the Membership Office, via, MasterCard, and American Express accepted. Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 979-6619.

Notice to Members

From time to time, our mailing list is released to other arts and non-profit

organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?

Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order

For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise:
- address the department specified in events listings

- specify date, name of event, and number of tickets

- indicate your name, address (with postal code), and phone numbers

- include a stamped, self-addressed envelope for tickets

- enclose a cheque payable to the Art Gallery of Ontario

Phase do not combine requests or cheques to different departments.

Gallery Hours
Tuesday through Sunday 11 am - 5:30 pm, Wednesday 11 am - 9 pm, Closed Mondays.

Free Admission
Wednesday evenings
5:30-9 pm

The Grange Hours
Daily 12-4 pm, Wednesday 12-4 pm and 6-9 pm, Closed Mondays.

Gallery Shops
The AGO Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am - 5:30 pm, Wednesday 10:30 am - 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am - 4 pm, Wednesday 11 am - 9 pm, Saturday and Sunday 11 am - 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday, Thursday, Friday 11 am - 5 pm and Wednesday 11 am - 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5:30-9 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am - 5 pm, Mondays 11 am - 4:30 pm.

Members' Lounge
Open to Members and their guests from noon - 5 pm, Wednesday from noon - 9 pm, Closed Mondays.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security officer. All photographs must be for personal use. Thank you for your cooperation.

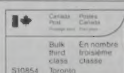
AGO
NEWS

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Art Gallery of Ontario
317 Dundas Street West
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M5T 1G4

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